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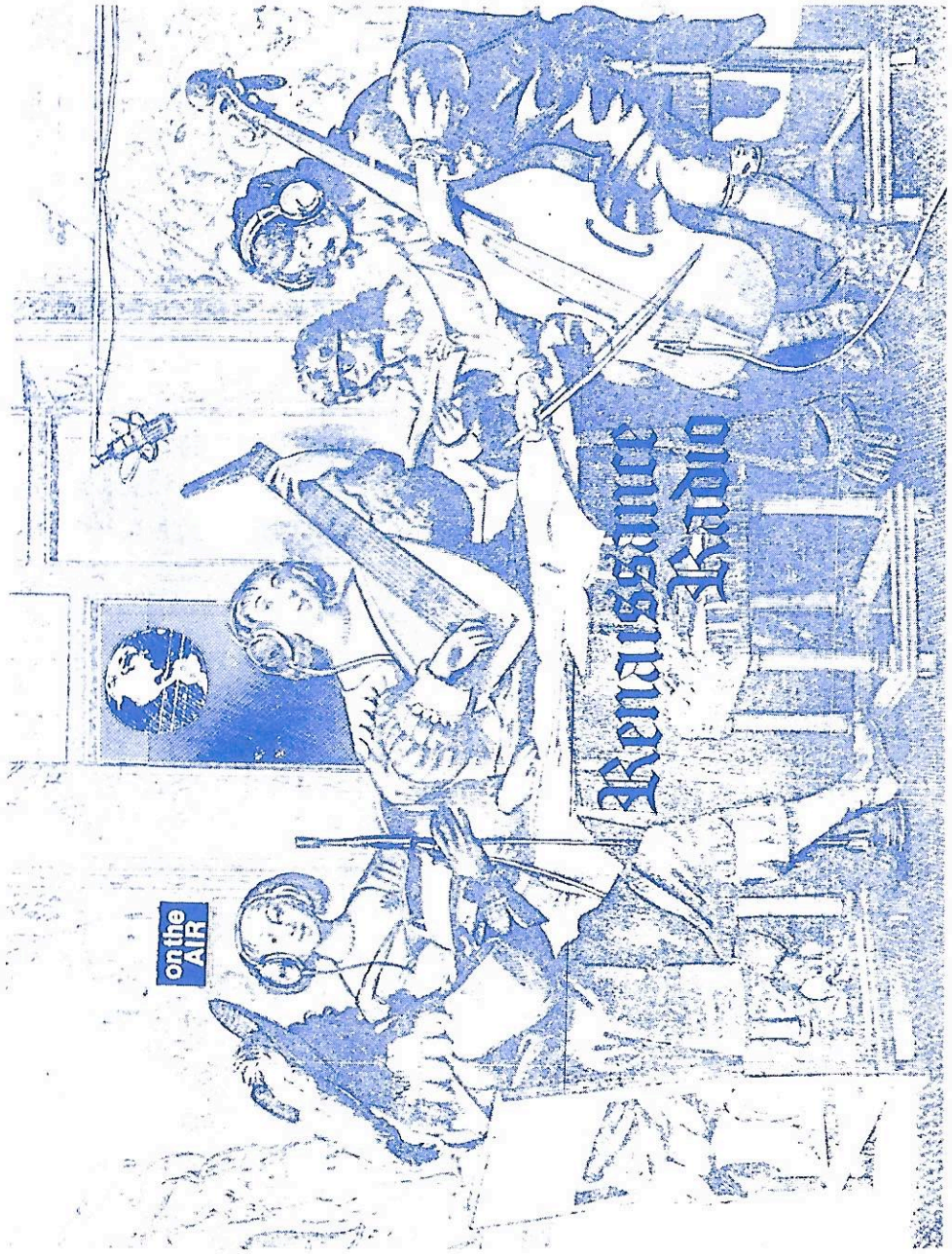

PROGRAM GUIDE SPRING 1990

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WBWC WOULD LIKE TO THANK ITS VOLUNTEER STAFF AND DEEJAYS FOR ALL THE TIME AND EFFORT THEY'VE PUT INTO THE STATION; WITHOUT THEM, WBWC WOULD, OF COURSE, BE NOTHING.

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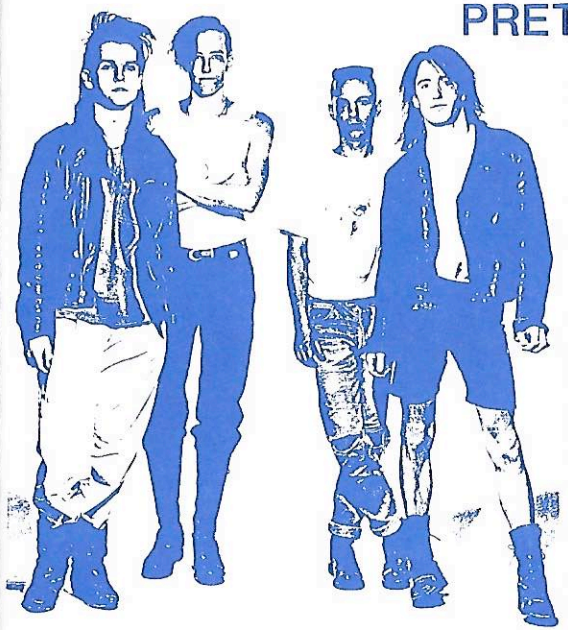

NIN

Trent Reznor IS Nine Inch Nails. He started his musical career here in Cleveland, and progressed from top 40 copy band The Urge to Slam Bam Boo, to The Exotic Birds and finally solo. His personality would never suggest the rage that exists in the lyrics to the songs on his first creation, *Pretty Hate Machine*. He has successfully avoided all the Cleveland music scene politics, and is on his way to major recognition. I sat down with him a couple of nights before he started his national tour with the Jesus and Mary Chain and Peter Murphy; he spent two hours revealing his career moves and his personality. Reznor promises to explore new ground on each succeeding release. I believe him; he's determined to make it and I know he will.

Jim Benson: Trent Reznor, originally from a small town in northwestern Pennsylvania... How did you wind up in Cleveland?

Trent Reznor: A fairly uninteresting story. A few years ago I dropped out of college, kinda gravitated towards Cleveland, got offered a job in a studio, worked at a few keyboard stores for a while, and the job in the studio led to Nine Inch Nails. Pretty much the edited version of the story.

J.B: Nine Inch Nails originally went out on a mini tour with Skinny Puppy-- what was that, two years ago?

T.R: That was one year ago. The end of '88, around Halloween of that year.

J.B: How did that version of Nine Inch Nails differ from the current line-up?

T.R: Pretty much different people. Three piece... one remaining member, Chris Vrenna, who was playing a different instrument on that tour... Kinda thrown together 'cause Network Records threw us some bones and asked if we wanted to go out with Skinny Puppy, which was an interesting proposition-- maybe not a wise choice, but it ended up paying off in the long run. The band I have now is different: there's new material, different kind of mind set, more aggressive, more focused than it was at that time.

J.B: Nine Inch Nails is a big difference from your first band, The Urge.

T.R: Yes. You dredged that one up from the depths. Yeah, basically it was... I wanted to play, and coming from an area like Pennsylvania, there's not much original music happening; there's not much of a scene there. Certainly not many places to play in that enviroment, so I'm glad I did it. I got a lot of stage experience. But there comes a time when you gotta move on and do your own thing. And that time came.

J.B: From The Urge you moved on to The Exotic Birds.

T.R: That was a situation where I was working with Frank Vale and Mark Best, who were in the band at the time. I helped out when they were doing the second album. Andy and Tom Freer, the drummer, asked me if I'd like to join the band in a keyboard-playing context. It was a welcome change from what I had been doing. It was fun while it lasted, but it eventually deteriorated... into some personality conflicts, musical direction conflicts-- and the premise of that band was that it was Andy's band. He did the writing. I was growing to the point where I needed to do some writing in that format, but there wasn't any room for it. So I did my own thing.

J.B: What was the feeling when you left The Exotic Birds and took Chris Vrenna with you?

T.R: Well ... that's not how it worked. The official story is that it reached the point... that we didn't really get along that well, personality-wise. The music wasn't holding together, so I opted not to continue with it... and that put an end to that incarnation of The Exotic Birds.

J.B: TVT Records is not widely known for having such Alternative/original artists.

T.R: TV Tunes originated with the president of the company packaging television show theme songs, and he's made an incredible amount of money doing it. So, if he uses that bankroll to sign original acts, great. Other acts on the label include The Connells, The Time Lords, Tac Head, and Modern English.

J.B: What did you do between exiting The Birds, and beginning work on *Pretty Hate Machine* ?

T.R: I started engineering in a studio full time (Right Track Recording Studio), and just going in at night and messing around to see what happened. Things just progressed until around the beginning of '88, and I had "Down In It" finished, "Sanctified," and others I can't remember, really primitive versions that I thought were pretty cool. Basically me, screwing around, trying out things in the studio. I wasn't a great engineer, so I was doing a lot of things wrong, and I think in some ways that added to the uniqueness of it. That evolved into a five-song demo around that summer. Rather than get a big, major label deal, I just tried to see if someone would put a 12" out. Kinda let us get our act together. We sent some tapes to some European labels and got back a bunch of offers. Every day we got phone calls around 6 a.m, Belgium saying, "We like your stuff." It was kinda cool that we started at such a small level, and things kind of accumulated to the point that by the end of that year we had Network and some other major labels interested. Beginning of '89 I assembled the band and locked myself in my room, wrote some more material, solidified the old stuff, the deal with TVT was signed, and we began recording in April 1989.

J.B: What percentage of the material was recorded here in Cleveland?

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T.R: "Down In It"; I recorded everything myself, sang in the control room, and then shipped it off to Adrian Sherwood and he did a remix of it. So the basic tracks were cut here and remixed in London. The bulk of the album, all the demos, were done here; we just cut everything in London. It's funny, most of it was just done right here at Right Track Recording Studio, but certain producers preferred certain rooms, etc....

J.B: The video for "Down In It" contained a scene that MTV wanted cut. Did that surprise you?

T.R: It was frusterating, because I don't see what was offensive about that. It wasn't very literal. You can watch it casually and not know what's happening. The original storyline was that of suicide, not to promote it, but a different perspective. We filmed it and it came out so abstract that you couldn't tell what it was about. MTV immediately picked up on that, so we had to re-edit ten seconds out of the end.

J.B: The scene, as I remember it, was of a camera being dropped from a couple of stories up. You see the image from that camera as it falls to earth. As it approaches the ground, you see Trent lying on the ground mimicking the cover of David Bowie's *Lodger* LP. If you were David Bowie, do you think anything would have been said?

T.R: I think the conservatism of MTV is ridiculous... the double standard is ridiculous. Cher's naked behind can be in a video and make it... it's just stupid.

J.B: Why was the video shot in Chicago?

T.R: That's where the guys lived. We were presented with... budget-wise, we didn't want to spend an incredible amount of money, following our initial philosophy of not having to do that to have a successful project. You'd be surprised at how much a video costs. These guys did "Stigmata" for Ministry. They lived there and preferred to work there.

J.B: Lyrically, *Pretty Hate Machine* is not the most pleasant album in the world.

T.R: You don't think so? (Laughs.)

J.B: What's going on in the mind of Trent Reznor?

T.R: They were written in a very isolated period. For inspiration... well, to start with, I'm not like the ultimate HAPPY GUY; there's a bit of depression in me. I just focused on what was closest to me. I wanted to make something that was personal, but also honest, and rather than write about something that I don't know, I talk about something that I do know.

J.B: Will Cleveland remain your home?

T.R: No... no, it won't. I made a deal that I would leave this summer... I need some new input. I just need a new enviroment to work in. I may be financially able to do it now. I'll make the big move, maybe to New York or London. Just throw a dart on the map of the world and see where I'm off to.

J.B: Back to Mercer, Pennsylvania?

T.R: NO!!

J.B: Have you been back there since the release of *Pretty Hate Machine* ? What do your parents think of the album?

T.R: Well, first of all, it's my Grandma and Grandpa, so there's an extra 30 years to tack on. That added generation of non-understanding. They're really cool. I forewarned them; I said, "It's kind of bold, really strong stuff. You're not going to hear this on commercial radio, not see it on SOLID GOLD."

J.B: Is the record available in Mercer?

T.R: Not in the village proper, but in the neighborhood huts and gatherings!!

J.B: I've always hoped someone from Cleveland would get so famous that they'd no longer talk to me... I think that person's going to be Trent Reznor.

T.R: Thanks for the sentiment, but sorry to disappoint you; next record, I'll be back.

WINTER TOP 20

1. DEPECHE MODE
2. THE CURE
3. THE B-52'S
4. R.E.M.
5. JANE'S ADDICTION
6. MINISTRY
7. THE PSYCHEDELIC FURS
8. THE SMITHS
9. ERASURE
10. ADULT NET
11. CAMOUFLAGE
12. DEAD OR ALIVE
13. THE SUGARCUBES
14. THE EXOTIC BIRDS
15. SINEAD O'CONNOR
16. PUBLIC IMAGE LTD.
17. FIGURES ON A BEACH
18. 7 SECONDS
19. THE THE
20. DAVID BYRNE

*compiled by Aaron Burke and Lisa Asanowicz for Research and Development.

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Photo Credit: Jeff Katz

HUMAN DRAMA

Human Drama is a band for the nineties; they've got the style and talent to make it big. So read on while lead singer Johnny Indovina tells Aaron Burke what it's like to spill his guts on vinyl:

Aaron: Tell me a little about the band.

Johnny: Human Drama originally formed in New Orleans in the early '80's. We came out to California in '85 and signed a record deal with RCA in November of 1988.

Aaron: Did you have any material out before that?

Johnny: We had a couple of local singles out.

Aaron: ...which are pretty much impossible to get?

Johnny: If I had anything to do with it, COMPLETELY impossible!

Aaron: Your new album *Feel* has quite a bit of emotion in it. From the review on the album, it says you sing "more from the heart than from your wallet." Would you expand on that a little?

Johnny: It's very true. And it's nice to know that someone notices the emotion in it. All the songs are very real. That's why it's an easy record for me to perform. They're very personal songs...it's not too tough for me to get up on stage and set myself back into the mood I was in when I originally wrote the material.

Aaron: The song "Death of an Angel"--can you explain what it's all about?

Johnny: I was going through a rough time a couple of years back. I was going through a divorce and was hurting really bad because I was looking back and realizing the mistakes I had made. "Death of an Angel" is about the things you destroy, realizing the importance of those things; reaching for what in a sense is an artificial goal. I felt I had destroyed a lot of people, one in particular who had cared about me, while reaching for my goals.

Aaron: Your first 12" was *Hopes, Prayers, Dreams*...that was released on RCA, when?

Johnny: In May of 1989.

Aaron: What happened with that record? Why do you feel it didn't chart?

Johnny: I have no idea. I hope there are a few people out there who enjoyed "I Bleed For You" or "Nothing I Judge" or the other two that wound up on the Lp. I can't look at any album I've done that contains "The Waiting Hour" and look at it as a failure. I love the song. It'll always be very close to me. I think the production of it, and the performance, is right on the money I can't look at this look at the record as being any thing other than a complete success...no matter how many copies it sold or failed to sell.

Aaron: About the song "Old Man", the Neil Young remake (originally charted in April '72)...why did you decide to remake that song?

Johnny: I was in a coffee shop on High Street in Columbus in '82; the booth I was sitting in had one of those jukeboxes attached to it and "Old Man" was in it. I don't know if I was particularly vulnerable that night to the emotion of that song, but I was hit hard by it, and I knew then that one day I would do a remake of that song. I didn't know exactly HOW but I kept thinking about that night. A couple of years later, I knew exactly how I wanted it...and that's how it ended up on the record.

Aaron: You've been compared to Ultravox, Sisters of Mercy, and The Lords of the New Church. What do you feel about that? Are they influences?

Johnny: None of the three happen to be a strong influence. I do think that each of those bands has a great song or two. Sisters of Mercy, moreso than the others, have wonderful songs...but none of them are really an influence. I don't mind being compared to anybody. I take it as a compliment. I just feel that's one person's view.

Aaron: Who ARE your influences? What bands do you follow?

Johnny: First of all, I don't think any of my influences that matter are musical. What make me who I am today and the type of person I am, those are what I call my strongest influences...that would be my parents, who gave me my upbringing. I now look back and see they're pretty smart people who guided me in a good way. I have high morals. I'm a sensitive person...I get hit harder by things and think about situations more than other people might. So, I appreciate my parents. They're the strongest influence to Human Drama.

Now, musically, I admire certain albums through the years more so than one person's or band's entire career. My favorite record of all time is Lou Reed's *Berlin* album. I am a big fan of Nico's *Chelsea Girl* album and Genesis's *The Lamb Lies Down On Broadway* is a complete feeling ! It's a two record set, and it's just so complete from beginning to end...so consistent.

Aaron: What are your aspirations for the future?

Johnny: It's very simple. I plan to just keep making records with a strong feel to them. I have keep going back to that word...you'll figure out real quick why I titled the album that. All that's important to me is expressing what I feel is consistent from person to person, just simply because we're all human. I want to keep explaining the things I think about and hopefully they'll be important enough that people like yourself or someone else who likes our music can find some progression.

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Aaron: Do you write all the lyrics and the music?

Johnny: Yes.

Aaron: What about the band members; do they agree on your views?

Johnny: Usually 99% of the time they know where I'm coming from. They understand what I'm talking about from knowing me and knowing what I'm going through at a particular time. They listen, they give me a lot of respect. I think they enjoy it. They love the material and I think they like forward to the songs that I bring to rehearsal.

Aaron: Going back to *Feel*..."Heaven On Earth", the lyrics are: '...I call this place Heaven on Earth...' where is this place?

Johnny: It's simply in my mind. It's thought. Sometimes you lose perspective and start feeling everything is going wrong. You forget about people who care and love you, whether you're a millionaire of a bum on the street. At some point we all lose perspective. I think the goals we reach for we call 'Heaven'. You have to feel happiness in the moment. When I wrote that song, I was out by the ocean and really depressed. Nonetheless less, I know that no matter how much money or whatever your have on a certain day, you've got to realize that you DO have a lot.

Aaron: Do you have any plans for a new album soon?

Johnny: I have high hopes we'll be recording sometime this year. I'm always ahead of the game as for as that goes...the album title, order of songs. I know a couple of songs I'd like to cover, like we did with "Old Man". We're ready for the studie, but I'd like to tour for *Feel* and form a fan base and let the people who like the music, see us.

Aaron: Do you like touring rather than recording?

Johnny: Very much so. We used to get into a bus back in New Orleans and head up North. We'd play as many shows as we could get. We really enjoyed it.

Aaron: People around Cleveland know Human Drama and what you're about. I haven't seen *Feel* chart on C.M.J. unfortunately, but around here you've got a following.

Johnny: That's really important to me...better than money. I give my word, we aren't going to miss any town that has even the least bit of concept of us and wants to see us!

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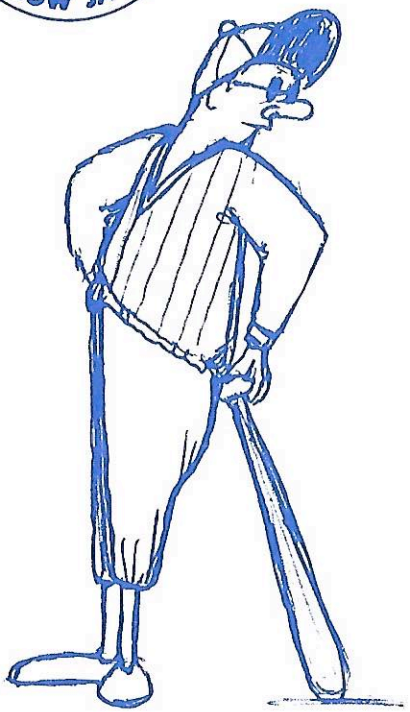
BALDWIN WALLACE YELLOW JACKETS

SPORTSPULSE UPDATE:
"A NEW DECADE OF HARDBALL: BASEBALL 1990"

By Matt Underwood

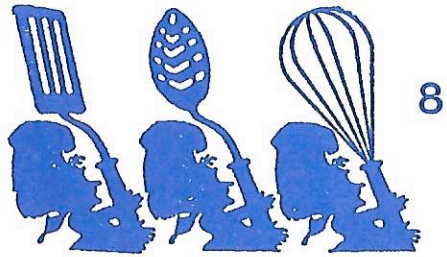


The Baldwin-Wallace Yellowjackets are armed and dangerous this year as they begin a new decade of play in college baseball. Over the past five seasons, the Yellowjackets have twice won the Ohio Athletic Conference Crown, and been invited to the NCAA Division III playoffs three times. In 1990, they hope to return to that prominence once again.

Head coach, Bob Fisher, returns for his 22nd season as the Yellowjackets mentor. In 1990, he'll field a team that is predominantly senior-oriented. Left-handers Brian Kosar (4.62 ERA) and Dave Skok (4.32 ERA) will anchor the pitching staff in their final year of collegiate play. They will be looking to senior Eric Cameron and junior Colin Johnson as able backstops. Andy Palmer, who returns after undergoing reconstructive knee surgery in '89, will team with Don Boynar "at the corners" to help solidify a defense that is young up the middle.

Covering the vast green pastures in the outfield will be power-hitting Phil Stringer (.380 avg.) in left, while hard-working Bryan Dudash, Dana Gollner, and Keith Gillin also fight for starting positions.

In all, the Yellowjackets have a nice blend of youth and experience that should make for an exciting year in 1990. Make sure you tune in to WBWC Radio with Matt Underwood and Paul Zahn for ALL of the action as we enter a "new decade of hardball."



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Methodist Voice

9:00
Croatian Hour

10:00
Scripture Speaks

10:30
Crosswalk

11:00
Electric Cathedral
Travor Lutz

2:00
The Classics
Tim Nekuza & Leslie Williams

5:00
Music From Interlochen

6:00
Con Artists

7:00
The Golden Age of Rock 'n Roll
B.R. Anthony

10:00
Sunday Night at the Oldies
Tom Lamoreaux

12:30
Captain Tacky

1:00-3:00
The Jazz Show
Kevin Coleman

Monday

7:00 a.m.
Amok in the Morning
our Morning Nuts

9:30
UPI Roundtable

10:00
Renaissance
Mark Miklos

12:30
American Energy Update

1:00
CMJ/RR Countdown
Aaron Burke

4:00
Renaissance
Dave Nose'

7:00
Renaissance
Matt Slys

9:00
Renaissance
Karen Elliot

11:00
Soul Sounds
E-Man

2:00-2:30
In Black America

Tuesday

7:00 a.m.
Amok in the Morning

9:30
In Conversation

10:00
Renaissance
Pat Fee

12:30
Soundings

1:00
Renaissance
Leslie Williams

4:00
Renaissance
Vicky Cortez

7:00
Renaissance
B.C.

9:00
Renaissance
Vicky Cortez

11:00
World Beat
Mark Yasenchack

2:00-2:30
Across the Atlantic

Wed.

7:00 a.m.
Amok in the Morning

9:30
Voices of Our World

10:00
Renaissance
Mark Miklos

12:30
Student Senate

1:00
Renaissance
Tim Nekuza

4:00
Renaissance
Jorge Retizos

7:00
Renaissance
Tina Repp

9:00
Renaissance
Jennie Walton

11:00
Join In The Chant
Susan Spurney

2:00-2:30
Soho Natural Sessions

Thurs.

7:00 a.m.
Amok in the Morning

9:30
Science Journal

10:00
Renaissance
Pat Fee

12:30
New Voices

1:00
Renaissance
Shannon Sechan

4:00
Renaissance
Matt Hazard

7:00
Renaissance
Melanie Graovac

9:00
Renaissance
Tom Dennison

11:00
Techno Pop
Andrea Campbell & Dan Miklos

2:00-2:30
Scan

Friday

7:00 a.m.
Amok in the Morning

9:30
Eternal Quest

10:00
Renaissance
Steve Dole

12:30
The Next 200 Years

1:00
Renaissance
Alison Chaney

4:00
Renaissance
Jonathan Kirk

6:30
In Conversation

7:00
Local Artist Show
Jim Benson

9:00
Heavy Metal Attack
John Basalla & Alan Capers

12:00
Avante-Garde
Evan Ford

2:00-2:30
American Montage

Sat.

9:00
Serbian Radio
Vlada Vukodinovic

11:00
Johnny Loves Jazz
Andrew Blenderman

1:00
Dimensions In Science

1:15
U.N.Perspective

1:30
Music View

2:00
Rasta Review
Jonathan Kirk & Mike Popik

5:00
City Club Forum

6:00
Jump Start
Lara, Pete & Evan

9:00
Nowalkin' Blues
Gary Nowalk

12:00
Bug Radio

1:00-3:00
100 M.P.H.
Dr. Dom

Other Features

Christopher Minute; Daily at sign on and off

Newsdate 88
Mon-Fri at 9,1,3 5,7,,9,11,12

SportsPulse88
Tues. at 8:05 pm

NewsPulse88
Tues. at 8:30 pm

Family Health
Mon-Fri at 11:02

Byline
Mon-Fri 5:02 pm

God Squad
Mon-Fri 10:12pm

UPI Network News
Mon-Fri 12,2,4,6 8,10,12 pm,1,2, 3am, Sat 11am, 12,1,2,4,6,8,9, 10pm,12,1,2and 3am,Sun at 12,1, 2,7,8,9,10,11pm 12.1.2 and 3 am

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SHOW DESCRIPTIONS

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Weekly discussions of energy issues and pending energy legislation.--Mondays at 12:30 am.

ACROSS THE ATLANTIC
A European news and features program produced by the German Broadcasting Company.--Wednesday mornings at 2 a.m.

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This is a weekly interview program. John Hanson talks to leading Black scholars, entertainers and political figures. Each week, a different topic of importance to the Black community will be discussed.--Tuesday mornings at 2 a.m.

SCAN
Scan is a program designed for teenagers and young adults. The program deals with moral issues and social problems. Scan mixes appropriate Pop music with hard hitting discussions and interviews about problems such as illiteracy, the hardships encountered in overcoming handicaps, and the difficulties encountered when trying to help a terminally ill parent. --Thursdays at 2 am.

STUDENT SENATE
Weekly meetings of BW's Student Senate. --Wednesdays at 12:30 pm.

VOICES OF OUR WORLD
A program about the social problems and cultures of Third World nations. Produced by the Maryknoll Missionaries.--Wednesdays at 9:30 am.

DIMENSIONS IN SCIENCE
Produced by the American Chemical Society, DIMENSIONS IN SCIENCE is a wonderful science documentary series. It covers virtually every kind of scientific topic, from America's exploration of outer space to the latest developments in pain relief medicine.--Saturdays at 1 pm.

CITY CLUB FORUM
A rebroadcast of the Friday afternoon address at the City Club in Cleveland.--Saturdays at 5 pm.

SCIENCE JOURNAL
Each week, a different science topic is discussed. Like DIMENSIONS IN SCIENCE, this program deals with a wide variety of Science-related issues.--Thursday mornings at 9:30 am.

METHODIST VOICE
Sermons from the United Methodist Church in Middletown, Ohio.--Sundays at 9:30 am.

SCRIPTURE SPEAKS
Short biblical teachings set to Gospel music.--Sundays at 10 am.

CROSSWALK
A contemporary Christian show that features interviews with artists and their music.--Sundays at 10:30 am.

CON ARTISTS
Recordings of B-W faculty and student concerts and recitals.-- Sundays at 6:00 pm.

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STARDATE
A short, two minute per day astronomy show from the McDonald Observatory at the University of Texas at Austin.-Daily at 3:02, 7:02 p.m. and 2:30 a.m.

FAMILY HEALTH
Short discussions about health-related topics. Good advice is given which can be used every day.--Monday through Friday at 11:02 pm and 5:02 pm.

MOTHER EARTH NEWS
Help hints from the creators of THE MOTHER EARTH NEWS magazine.-Monday through Friday at 9:02 pm.

GOD SQUAD
Moral issues and thoughts discussed around a Pop music theme.--Monday through Friday at 10:12 p.m.

NASA SPACE STORY
The latest developments in space technology and upcoming NASA projects are discussed in this 15 minute documentary feature.--Late night Fridays at 11:55 pm.

BEREA CITY COUNCIL
Live gavel to gavel coverage of Berea's City Council meetings.--First and third Mondays of the month at 7:30 pm.

SOUNDINGS
A public service and educational talk show.--Tuesday afternoons at 12:30 pm.

SPORTS PULSE
Join Sports Director Matt Underwood and the WBWC Sports Department for the most comprehensive and in-depth look at sports on the local, college, and professional level. AND: listen for the Old Spice Sports Classic trivia question to win prizes!-- Tuesdays at 8:05 pm.

MUSIC FROM INTERLOCHEN
From the Interlochen Center for the Performing Arts at Interlochen, Michigan. This program features concert performances by students, faculty and professionals.--Sundays at 5 pm.

FORUM
This program discusses academic topics as well as general current issues. FORUM is a weekly feature magazine investigating all facets in today's fast-paced society.- Thursday mornings at 2:00 am.

UPI ROUNDTABLE
A weekly discussion program about current issues from the people who bring you UPI Radio News.--Sunday evenings at 6 pm.

Amok in the Morning
You wake up. A pasty film covers your mouth. It's tape. You've been robbed. Listen to this if you can... AMOK IN THE MORNING. Say it backwards. "GNINROM EHT NI KOMA." Speaking of "comas"... When you wake from that nightly coma called sleep, tune in at 7:00 am weekdays to hear people who don't sleep bringing you music, fun and giveaways from the depths o' the morning. What more do you desire?--How about a fun lip-sync TV show with people who mouth the words to hokey pop songs? NO... but you will hear vulture corner, with Eric the Live Violin Guy and his pet prerecorded cow, "Aphrodite," rumors, video news, and top nine lists. All this and traffic reports from from the great and powerful BARON AVIATION!! Listen... we'll keep the light on for ya.

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BUG RADIO

Each week BUG RADIO will trace musical styles from around the World and show how they hit their present state. From Budapest to New Orleans; BUG RADIO will be there to cover the music scene.

The Electric Cathedral

Put a little zap! crackle! and Rock into your Sunday mornings with THE ELECTRIC CATHEDRAL: Cleveland's ONLY real alternative Christian program. From Techno to Thrash, you'll hear today's hottest Christian artists from all over the world.
Don't settle for a soggy substitute... experience three hours of righteous charge on THE ELECTRIC CATHEDRAL, Sundays at 11 am.

Join In The Chant

Feel the rhythmic pulsation of Industrial music. Raw, Dark, Aggressive... "If you are pregnant, or have heart problems or back problems, DO NOT RIDE..."--unless you're game for the trip. JOIN IN THE CHANT, Wednesday nites from 11pm-2 am.

The Techno Pop Show

"Simply marvelous... they could get soul out of a microchip..."--Don Cornelius, SOUL TRAIN

"(Techno Show hosts) Dan and Andrea are tough people... for a tough job."--George Forbes
"The Techno Show! Synthesizers! Synthesizers! If only I had lived to see it!"--Wolfgang A. Mozart
"Even when I can't answer your requests, Andrea and Dan can..."--God
...Need we say any more?

100 M.P.H.

Heavy Metal at its finest. With Cleveland's most insane deejay, Dr. Dom. Crazy tunes, crazy requests... nothin' but a party on the radio. If you love hard rock, the Doctor's got the right prescription for U!

Soul Sounds

From high atop the Strosacker College Union comes a legend... the legend of E-MAN. Join the man, the myth, the DJ in his never-ending battle to stay awake during his airshift, and at the same time bring you your favorite SOUL SOUNDS-- three fun-filled hours of the hottest in Urban Contemporary music... from rap to jazz and everything inbetween. Check out WBWC's most requested show with the E-Man, Mondays at 11 pm on Renaissance Radio.
Boyee!!!

Heavy Metal Attack

Now in its 15th year, the HEAVY METAL ATTACK is Cleveland's longest-running Metal program. From Metallica to Voivoid and beyond...we'll give you only the best and hottest Metal. So tune in for three full hours of head banging fun with the HEAVY METAL ATTACK.--

CMJ Countdown

Here they are; six reasons why you should listen to my show:
1. Find out what's hot and what's not in college radio.
2. It's better than studying.
3. I have a sexy voice.
4. I give away at least one CD per show.
5.You'll become a better person.
6. God will love you more.
--THE CMJ COUNTDOWN. Four years and running. Mondays at 1 pm with Aaron Burke.

The Golden Age Of Rock and Roll

B.R. Anthony has been playing the sounds of the '50's for 18 years. Catch the doo-wop to the bop with Cleveland's original GOLDEN AGE OF ROCK AND ROLL.

Sunday Night At the Oldies

The music of the '60's and '70's is featured with a special attraction of "John Basalla's Other Music Segment" which features forgotten or unheard of songs by a major talent of the '60's or '70's. In many cases these songs are better representations of their time period or era because the "Classic" songs you hear over and over again have a way of becoming good for many eras.

The Avante-Garde Show

Look, would you wait a minute?!? At least let me say something to these people!
Thank you. AHEM:
My pulse is bulging and my teeth are white. What does that have to do with anything, you ask? You really shouldn't ask things like that; large blue men named Guido might come to your home to live with you. Or, even worse, you could be forced to listen to the AVANTE GARDE SHOW Fridays at midnight. Just think: Laurie Anderson, The Residents and Negativland pounding and coursing through your skull for two solid, cosmically proportioned hours of living heck! For the coup des grace, Jandek.
--There. I said it, okay?!? You're so impatient!!

The Local Artist Show

Host Jim Benson interviews and highlights the North Coast's best local talent... Recent guests include NINE INCH NAILS, PERE UBU, SCRAWL, THE TOLL, and CRACK THE SKY. Fridays at 7 pm.

In Conversation with Jonathan Kirk

Tune in Tuesdays at 9:30 am for one of the most provocative talk shows, engineered right here in Berea. Jon Kirk deals with provocative issues for the '90's like abortion and the enviroment, and offbeat topics like UFO's. Rebroadcast Fridays at 6:30 pm.

The Classics

Who said Sundays and Classical music are boring? WE'RE here to change your mind on both counts... tune in Sundays from 2-5 pm to hear the oldest and newest, the strange and the traditional... always the best. Broaden your horizons with the true meaning of Renaissance Radio: THE CLASSICS !!

Captain Tacky's Blue Light Special

Captain Tacky digs deep into the booger vault to find the World's WORST bad music.-Monday mornings at 12:30 a.m.

World Beat

Music and sounds from the tropical rainforests and the concrete jungles... tune in any Tuesday at 11 pm for three hours of WORLD BEAT!

Jump Start

Check this out: you want this party started, right? Then jack the House and bust a move because it's time to get funky every night at 6 pm for JUMPSTART. Justin Cator, Pete Naegele, and Lara Boucher mix down all your favorite House, Acid House, Industrial, and Hip-Hop trax, in total club style. Tune in and let your body work.
Can U feel it?

The Jazz Show

Flight '88: This is your captain speaking... Welcome aboard and get ready for a trip through the finest in mainstream and progressive Jazz. See where we're going!-- Without losing sight of where we've been! A mix of the old and the new... and PLEASE. Obey the "NO SQUARES" sign when lit.
Thank you.-- Late nights Sunday, with Kevin Coleman.

NEWSPULSE

After a two year abscence from the airwaves, NEWSPULSE is back. NEWSPULSE is a campus news show that airs Tuesdays nights at 8:30 pm. The 15 minute show features stories on students, organizations and special happenings on the B-W campus; also announced at the end of each show is the Campus Social Calendar. If you or your organization has anything newsworthy to report, call WBWC at x2145, or write the station with attention to Beth Lahoski... and most importantly, tune in for up-to-date campus information!

THE RASTA REVIEW

Jon and Mike welcome you to our own little piece of Rastafari Heaven. THE RASTA REVIEW brings you the best in old and new Reggae. Roll around with us in our steel drums! Sway to the sultry rhythms of Jamaica!-- Saturdays from 2-5 pm. Praise Jah.

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THE TOP NINE REASONS TO KEEP THIS PROGRAM GUIDE FOREVER, BY TODD "TANKMAN" LEDERMAN, MORNING SHOW SUPERSTAR:

9. ITS' STREET VALUE WILL DOUBLE IN TEN YEARS.
8. CHEWING ENJOYMENT GOES ON AND ON.
7. ROLLED UP TIGHT, IT PROPS UP ANY WOBBLY TABLE.
6. IT'LL BE FUN TO LOOK BACK WITH YOUR CHILDREN AND SAY, "I USED TO LISTEN TO THIS!!"
5. COATED WITH GLUE, IT'S A PERFECT "NO-PEST" STRIP.
4. IT'S BETTER THAN THE BEREA PHONEBOOK TO LOOK UP BUSINESS NUMBERS.
3. AMERICA, THE BEAUTIFUL. RECYCLE IT OR DON'T THROW IT OUT!
2. IT HAS A 200-YEAR SHELF LIFE.
****1. WHEN YOU'RE 70, YOU CAN COLOR THE PROGRAM SCHEDULE SQUARES RED AND BLACK AND PLAY CHECKERS.
(!!!)

RECORD REVIEWS

SEANCE
The Church

Last year, Arista released all of the older Church material-- albums that, for one reason or another, never made it to America. Now, thanks to the unexpected success of *Starfish,* Church fans can get hold of three of the finest albums the group ever made: *The Blurred Crusades, Seance, and Remote Luxury. Seance,* in particular, is a real mind trip, a digression on the themes of death and loss (physical and emotional death; the death of love or loss in a relationship). The music is laid-back, ethreal sounding; it's almost as if the LP is something from beyond the grave. Standout tracks include "Fly," "It's No Reason," "It Doesn't Change," and "Travel by Thought," which is a wild piece; it's like going through another dimension. Perfect and disjointed... give it a listen.

--Michelle Merleno

THE KILLER BLOW
Various Artists

Jim Clevo's fourth compilation was distributed at the South by Southwest Music Conference in Austin, Texas this past March. This CD contains 19 tracks and is more consistent than his previous releases. The roster of local bands reads like a who's who of area groups: 14th Floor, The Gypsy Moths, Max Crucial, Terrible Parade, Sosumi, The Bounty, Ballyhoo, and 12 others trace a wide path of musical patterns. Home and Garden's "Return to Nowhere" has a haunting drum track that refuses to vacate your mind. In Fear of Roses' "Laughing in the Rain" clearly explains why they were the ONLY Ohio band to showcase at the Conference. The surprise band is Modzilla: most people will recognize them as Champion (just with a new singer, Jude Neman, formerly of Quest). Stripped of the bubblegum music, this shows the group at its best.-- Another local compilation for Clevelanders to be proud of.

--Jim Benson

HELTERSTUPID
Negativland

Negativland is an outspoken band from California, the MASTER OF THE COLLEGE SOUND (the weaving together of disjointed bits of sound to create a Total Idea). Through their releases, they've taken on Gun Control, Nuclear Reactors, Cable T.V, and countless other topics. *HELTERSTUPID* is their "media masterpiece." A short time ago, Negativland wanted to play a joke on the media to see what would happen; they sent false statements to their record company about a song from their previous album, saying it was linked to a boy going nutzoid and doing in his family. Soon, without any real confirmation of the rumor's truth, the media had exploded the whole thing into a phenomenal mess. The first half of *HELTERSTUPID*, therefore, combines sound bites of newscasts about evil songs, backward masking, and record labeling. It's an engaging piece that not only garners laughs, but also makes you THINK. The second half of the album is connected sound bites and radio station-cheezy promotional garbage from the '70's... if you lived the Beautiful World of '70's Pop music, this album's for you!

Negativland's bizarre style is definitely NOT for everyone, but if you want something that will stand out and demand close listening each time it's played, *HELTERSTUPID* is wonderful for you.

--Todd Lederman

THE FIFTH SEASON
The Walk-Ins

Every once in awhile a release finds its way to my turntable and never leaves. The Walk-Ins' *The Fifth Season* is one of those records. It's a phenomenal album; lead singer Ann Marie's vocals are powerful, yet float mystically between the violin and guitar tracks. All the songs are exquisitely textured with "Fall" showcasing the band at its finest. Other tunes that will draw the attention of radio programmers across the country include "Winter Still," "How It Grows," and "Sound of the Dark." Another pleasant surprise is an untitled guitar and violin duet. *The Fifth Season* is destined to be one of the best releases this decade.

--Jim Benson

MINOR THREAT

COMPLETE DISCOGRAPHY

You haven't heard the last from Minor Threat... just released: a compilation of ALL their songs on a 26-song, 48-minute CD. The first thing I have to get out of the way is the CD's booklet; it contains some great photos of the Ian and the band, and lyrics to all but five of the songs. Impressive.

Now, if you haven't heard Ian's voice, you're in for a pleasant surprise: he absolutely SCREAMS all the lyrics, yet for the most part is understandable. The music itself is superb; nowhere in else have I heard the likes of music this hard, fast and energetic, and yet CONCISE. Period. Ingenious is the word I'm looking for.

Songs that stand out include a version of "Steppin' Stone" (just as much a classic as anybody else's)... "Minor Threat" and "Straight Edge" are also excellent, as well as "Bottled Violence," which has a strong message against alcohol: "Drink your whiskey/Drink your grain/ bottoms up and you don't feel pain/ Go out and fight fight fight/ Bottled Violence."-- Catchy, eh?

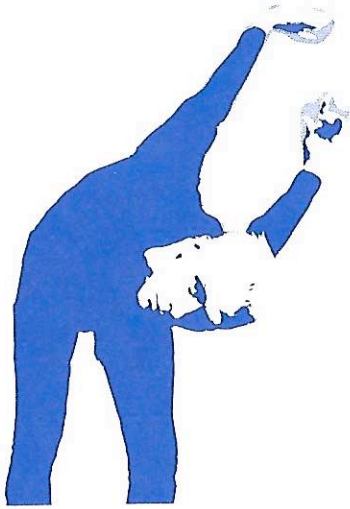
This Cd has everything: all of Minor Threat for less than you'd ever pay for them on vinyl... and you even get your choice of a red or green CD. Now. What more could you ask for?

--Aaron Burke

CONCEPTION
Hot Tin Roof

Hot Tin Roof is singer/songwriter Tom Lash. Lash has previously been a member of Lucky Pierre and System 56. For this release, Lash steps out on his own. This four-song cassette features Trent Reznor and Chris Vrenna from Nine Inch Nails, and Steve Simenic from System 56 sitting in on the various tracks. The songs are commercial in nature, entwining electric guitars and synthesizers, and showcasing Lash's slightly nasal voice and crafty songwriting talents. Standout tracks include "When Heaven Falls" and "Warm Jets."

--Jim Benson



DEEP
Peter Murphy

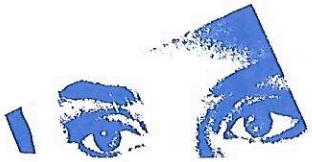
Peter Murphy's latest album ,*Deep*, says a big 'Bye-bye to the legacy of the Bauhaus, the groundbreaking band for which Murphy was singer. *Deep* is an obvious move away even from his last solo album, *Love Hysteria.*

Murphy incorporates a much more commercial sound on this album than in the past. Among the departures are a funky rap on "Shy" and liberal usage of the now-patented Milli Vanilli beat on "Roll Call." Though it's obvious that Murphy is aiming for a larger audience, past fans won't be disappointed with the likes of "Marlene Dietrich's Favorite Poem," "Seven Veils," and "A Strange Kind of Love."

The entire package is a giant step forward for Murphy. Musically, *Deep* is diversified and interesting with his new band, The Hundred Men (actually just four), supplying the energetic backdrop. Lyrically, Murphy has become much less obtuse and is thankfully more intelligible and understandable.

Judging from the introductory chart performance of *Deep* and its second single, "Cuts You Up," Peter Murphy's popular success may not be far behind.

--Tim Nekuza



I DO NOT WANT WHAT I HAVEN'T GOT

Sinéad O'Connor

Fair warning, Baldy fans: when Sinead recorded this, she was emotionally unbalanced, being pregnant. *I DO NOT WANT WHAT I HAVEN'T GOT* is a radical departure from her debut album, *THE LION AND THE COBRA* . Whereas the first LP was harsher, scarier sounding, the new one is softer both instrumentally and emotionally... the lyrics, however (thankfully), still have lots of bite to them. Each song alters the focus; from a gentle opening, with classic orchestration, O'Connor swings into "I Am Stretched on Your Grave," a sparse tune with only husband John Reynolds on drums and a funeral-dirge violin that betrays her Irish roots. For the most part, she sounds vulnerable, not at all the brassy chick who previously assaulted eardrums. On "Three Babies," "The Emperor's Clothes," and the new single, "Nothing Compares 2 U," O'Connor sounds like the frail, concentration-camp child she appears, while gentle string sections and acoustic guitars play in the background. Also included is "Jump in the River" from the MARRIED TO THE MOB soundtrack-- and the haunting title track, "I Do Not Want What I Haven't Got," acapella and subdued, is a perfect close for her new work. This promises to be one of the best releases this year; Sinead O'Connor will grow on you.

SHOWTIME

nitzer ebb

A lot of bands change their style and progress. Nitzer Ebb is progressing with each album...the question is, into what? They've got three types of fans: some like the droning synthesizers and harsh screaming that made up the Minimum Music/Maximum Rhythm of their first U.S. album, *THAT TOTAL AGE* . Others prefer the less-Industrial sounds of *BELIEF* . The diehard Nitzer fan likes everything and anything that the hands can grab. *SHOWTIME* satisfies--sort of-- all three types of fans. The album has a high-energy start with "Getting Closer;" raw, droning, harsh, Industrial-Techno! Then "Nobody Knows" comes in. At first there's interest, but quickly you're hoping the next song is as good as the first. After three more songs, "Lightning Man," the first slated single, comes on. It's catchy, fun, and actually has LYRICS! Then you wait two more songs until "Fun to be Had," which has weirdo-samples and an odd sequence of "Nitzer-synth."

It seems Nitzer Ebb is exploring the Industrial Music world with slow and jumpy songs, jazzy beats and wild samples. On this album you get the feeling that the group has acheived a musical plateau where they want to be: artsy-Industrial music. It's hard to say what they're better off doing. If you want NO-HOLDS-BARRED-SLAM-BAM grating Industrial, take a song from *SHOWTIME*, a couple from *BELIEF*, and sprinkle them on *THAT TOTAL AGE*. Dissapointing, overall.

--Todd Lederman

HATS
The Blue Nile

Hats by The Blue Nile is one of those albums that creates beautiful, picturesque images which allow you to remember and dream at the same time. The Blue Nile released their first album, *Walk Across the Rooftops*, in 1985. Now, five years later, they release what is basically an expansion on their debut. *Hats* extends the *Rooftops* ideas into music that is less structured, more flowing and emotional. While all of the cuts are prime, the standouts are "The Downtown Lights," "Headlights on the Parade," and the ballad "Let's Go Out Tonight."

Throughout the album, The Blue Nile tip their hats to a variety of influences, most notably Bryan Ferry and Roxy Music, and David Sylvian and Japan; *Hats* is filled with the clean production, passionate vocals and interesting ethreal music that mark its influences' past recordings.

The Blue Nile succeed at making atmospheric mood music that doesn't fade away into the background... while it doesn't exactly bonk you over the head, *Hats* will subtly command your attention.

--Tim Nekuza

GOLD AFTERNOON FIX
The Church

The Church, having had success in '87 with "Under the Milky Way" from the *Starfish* album, now seem at a crossroads with their music (the age-old predicament: Do they want to water themselves down for fame?). At least, that's how it seems with *Gold Afternoon Fix* their latest release. It carries with it a hint of trademark Church, still; the sarcastic bite is still there, as evidenced on "You're Still Beautiful Baby." Some of the pop-ish tones of *Starfish* float underneath "Metropolis," "City," and "Monday Morning" (unavailable on the LP), and the tense opening strains of "Pharoh" recall the disembodied tones of their '83 album, *Seance*. But on tracks like "Laughing," "Transient," and "Disappointment," the Church seems to dilute their originality for mass appeal, letting go of the sound that made their earlier work so unique. Newer fans of the Church may be happier with this project moreso than the older ones; as for me, I'll sit back with *The Blurred Crusades* or *Seance* any day.

... A BIG, SLOPPY THANK YOU TO BRANDES PRINTING FOR MAKING US LOOK SO LOVELY.

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